

(MED. LATIN)

MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

ARR. VINCENT GAY

MY FAVORITE THINGS

MUSIC FOR LITTLE BIG BAND



E \flat VERSION

HORN I (ALTO SAX)

HORN II (TENOR SAX)

HORN III (BARYTON SAX)

HORN IV (TRUMPET 1)

HORN V (TRUMPET 2)

HORN VI (TROMBONE)

WIND BASS

LILYPOND SOURCES EMBEDDED IN PDF FILE

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MY FAVORITE THINGS (LATIN)

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E \flat

ARR. VINCENT GAY

INTRO

HOEN 1
(A. SAX)

C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset C \sharp m 7 *trm*

A C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset A Δ 4

F \sharp m 7 B 7 E Δ A Δ E Δ A Δ D \sharp \emptyset G \sharp 7 (b9)

TACET 1ST X *mp*

INTERLUDE 1

C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset



Second system of musical notation, featuring various chords and a key signature change. The notation includes chords: C#m7, D#ø, C#m7, D#ø, AΔ, F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, and G#7(b9). The key signature changes from one sharp (F#) to two sharps (F# and C#).

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



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INTRO

HORN 2
(T.SAX)

C#m7 D#ø C#m7 D#ø C#m7 D#ø C#m7

F#m7 B7 EΔ AΔ EΔ AΔ D#ø G#7(b9)

TACET 1ST X

INTERLUDE 1

The first system of the musical score for 'The Sound of Silence' consists of four measures. The first measure contains the chord C#m7, the second measure contains D#ø, the third measure contains C#m7, and the fourth measure contains D#ø. Each measure has a single eighth note on the staff. The system ends with a double bar line and repeat dots.

B ~~S~~

The first staff of music shows the beginning of the song. It starts with a key signature of one sharp (F#) and a 7/8 time signature. The first four measures are chords: C#m7, D#ø, C#m7, and D#ø. The fifth measure begins the vocal melody with a half note A4 (labeled 'A' with a triangle) and a piano (p) dynamic marking. The melody continues with a quarter note G4, a half note F#4, a quarter note E4, a half note D#4, and a final half note C#4.



INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)



SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



(MED. LATIN)

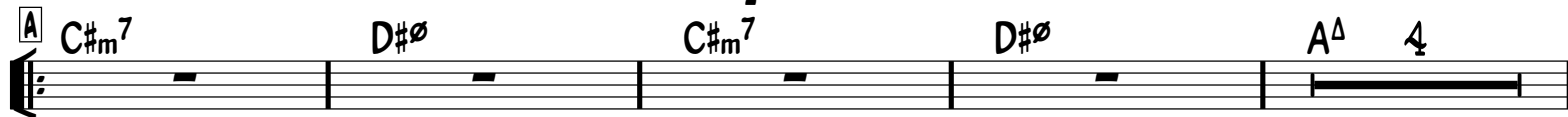
MY FAVORITE THINGS (LATIN)

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E \flat

ARR. VINCENT GAY

INTRO

HORN 3
(B. SAX)

INTERLUDE 1



B



Chord progression for Section B:

Chords: C#m7, D#ø, C#m7, D#ø, AΔ, F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, G#7(b9), AΔ, C#m7, G#7(b9), D#ø, C#m7, AΔ, AΔ2, F#7, EΔ, AΔ, B7. **To CODA**

Measure numbers: m2, 2, m±

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

Chord progression for Interlude 2:

Chords: C#m7, D#ø, C#m7, D#ø

Measure numbers: m2

SOLOS ON [C] AND [INTERLUDE 2] THEN D.S. AL CODA



Chord progression for Section C:

Chords: C#m7, D#ø, C#m7, D#ø, C#m7, D#ø

Measure numbers: m2, ±

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MY FAVORITE THINGS (LATIN)

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E \flat

ARR. VINCENT GAY

INTRO

HOEN 4 (TPT.1)

C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ C \sharp m⁷ *trm*

A C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ A Δ

F \sharp m⁷ B⁷ E Δ A Δ E Δ A Δ D \sharp ∅ G \sharp 7(b9)

INTERLUDE 1

C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅

8



Chord progression for measures 8-15:

Measures 8-9: C#m7, D#ø

Measures 10-11: C#m7, D#ø

Measures 12-13: AΔ

Measures 14-15: F#m7, B7

Measures 16-17: EΔ, AΔ

Measures 18-19: EΔ, AΔ

Measures 20-21: D#ø, G#7(b9)

9

Chord progression for measures 16-21:

Measures 16-17: C#m7, D#ø

Measures 18-19: G#7(b9), C#m7

Measures 20-21: AΔ

Measures 22-23: AΔ, F#7

Measures 24-25: EΔ, AΔ

Measures 26-27: B7

To CODA

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

Interlude 2 chord progression:

Measures 1-2: C#m7, D#ø

Measures 3-4: C#m7, D#ø

Measures 5-6: C#m7, D#ø

SOLOS ON 9 AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for measures 28-33:

Measures 28-29: C#m7, D#ø

Measures 30-31: C#m7, D#ø

Measures 32-33: C#m7, D#ø

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INTRO

HORN 5
(TPT.2)

A

TACET 1ST X

INTERLUDE 1

B



2

F#m7 B7 EΔ AΔ EΔ AΔ D#∅ G#7(b9)

C

C#m7 D#∅ G#7(b9) C#m7 AΔ

AΔ F#7 EΔ AΔ B7

To CODA

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

C#m7 D#∅ C#m7 D#∅

m2

SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA

C#m7 D#∅ C#m7 D#∅ C#m7 D#∅

m2

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E_b

ARR. VINCENT GAY

INTRO

HOEN 6 (TBN.)

C#m⁷ D#ø C#m⁷ D#ø C#m⁷ D#ø C#m⁷

mp

f

A C#m⁷ D#ø C#m⁷ D#ø A^Δ 4

F#m⁷ B⁷ E^Δ A^Δ E^Δ A^Δ D#ø G#7(b9)

INTERLUDE 1

TACET 1ST X

C#m⁷ D#ø C#m⁷ D#ø

B



Chord progression for section B:

Chords: C#m7, D#ø, C#m7, D#ø, AΔ, F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, G#7(b9)

Measure 1: m2

C

Chord progression for section C:

Chords: C#m7, D#ø, G#7(b9), C#m7, AΔ, AΔ2, F#7, EΔ, AΔ, B7

Measure 1: m2

Measure 2: m±

Measure 3: m±

To CODA

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

m2

Chord progression for Interlude 2:

Chords: C#m7, D#ø, C#m7, D#ø

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for the final section:

Chords: C#m7, D#ø, C#m7, D#ø, C#m7, D#ø

Measure 1: m2

Measure 2: ±

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E \flat

ARR. VINCENT GAY

INTRO



INTERLUDE 1



B



Chord progression for Section B:

Chords: C#m⁷, D#ø, C#m⁷, D#ø, A^Δ, F#m⁷, B⁷, E^Δ, A^Δ, E^Δ, A^Δ, D#ø, G#7(b9)

C

Chord progression for Section C:

Chords: C#m⁷, D#ø, G#7(b9), C#m⁷, A^Δ, A^Δ, F#⁷, E^Δ, A^Δ, B⁷

To CODA

INTERLUDE 2

Chord progression for Interlude 2:

Chords: C#m⁷, D#ø, C#m⁷, D#ø

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for the final section:

Chords: C#m⁷, D#ø, C#m⁷, D#ø, C#m⁷, D#ø